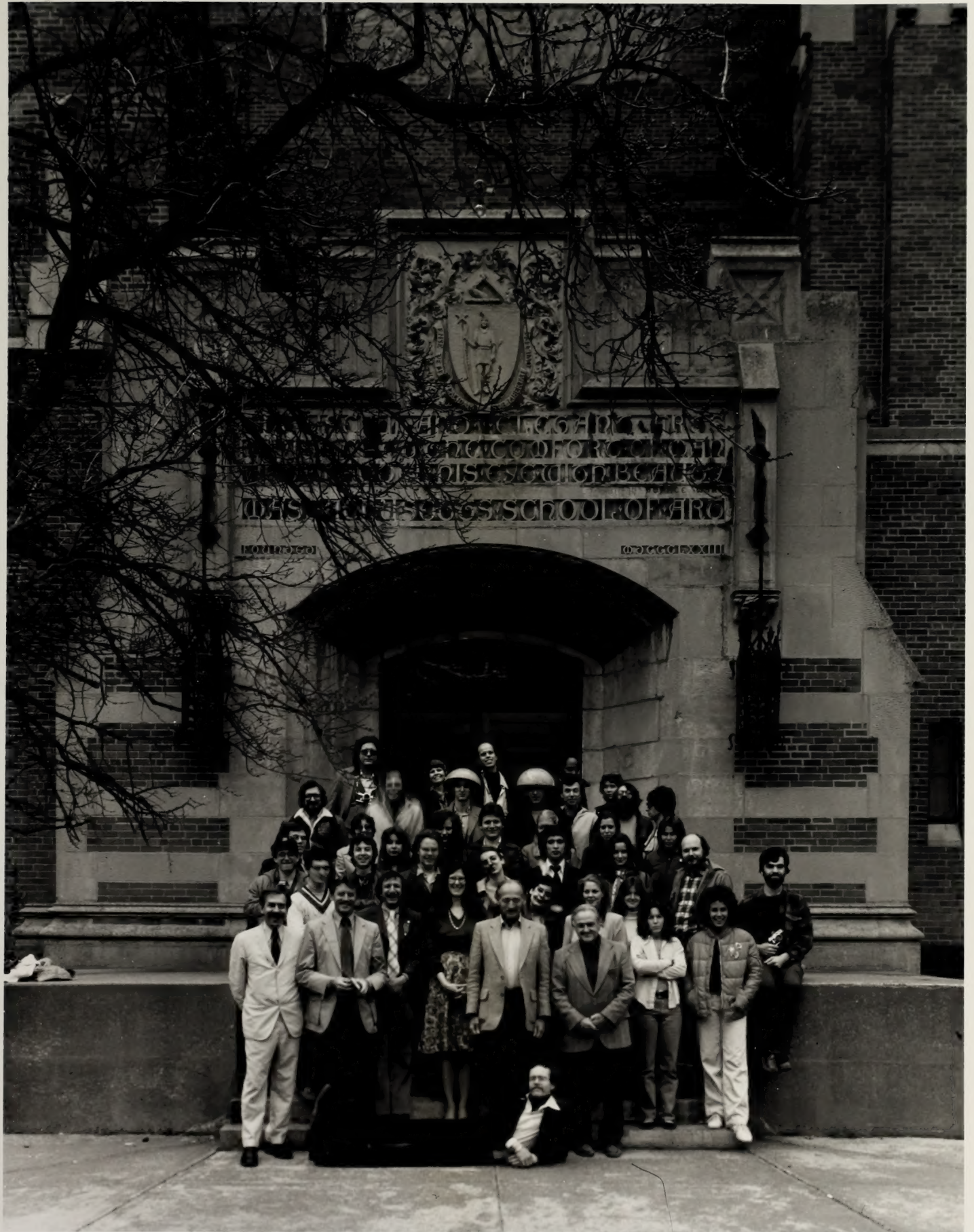


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Massachusetts College of
Art.
Yearbooks

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MEDIA AND PERFORMING ARTS FACULTY

Steve Anker

Dawn Kramer

Dan Barnett

Baldwin Lee

Harris Barron

Saul Levine

Don Burgy

Paul Muller

Wilson Chao

Nick Nixon

Paul Earls

Fred Simon

Johanna Gill

TECHNICIANS

Bruce Bowen (SIM)

Debbie Luppold (video)

Bob Creamer (Photo)

John Waite (film)

GRADUATE STUDENTS

Susan Kandel


Phillip Palombo

Mark LaPore

Michael Swisher

Dana Mosher

Phil Solomon



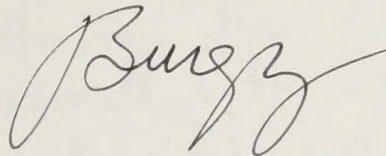
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<https://archive.org/details/massachusettsch1980mass>

I invited the faculty, technicians and graduating students of photography, film, video and the Studio for Interrelated Media to join together to be photographed and to prepare a page for xeroxing.

Fifty reproductions of the photograph and the xerox pages join with this statement to form the Media and Performing Arts Department Yearbook.

May 20, 1980

A handwritten signature in cursive script, appearing to read "Buzzy".

FROM THE

Steve
Stavros

- Well, for most of my life (thus far) I've been interested by & practiced photography.

So, it's taken on being a unifying element as it has been a continuity of action & reaction.

Began about when ten, became more obsessed by the appropriateness of the medium while going thru the stages of adolescence, during military service, readjustments afterwards, during the "courtship" of lovely Diane who later married with me; as well as during the gradual painful process when she transmogrified into a re-emergence of intimacy with her former room-mate Nadine.

- I still photographed then, and in the chaos that followed.

And, I still do today.

Photography has become an intrinsic process 'with' me.

REGISTRAR

"I've had my dream like other men, and it has come to nothing. So here I now stand, feeling the weight of my body in my shoes, coat on my shoulders, brim of my hat, breath going in and out of my nostrils, looking up at the sky -
And resolve to dream no more."

Wm Carlos Williams

Archives

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MICHAEL NISHBALL

BFA-1980

A partial listing of projects that I didn't work on
while in college:

the 2-D sculpture/picture plane for Longwood building
the spectacle of outrage in the noisy cafeteria
Michael/Ellen colaboration, trilogy for summer months
the Mothers of Invention music appreciation seminar
the paper on visual traditions in modern symphonic
composition
the verbalizing about art paper
the Dita Parlo scrap book
the Dirk Bogard film festival
the quantizer
two more pieces as successful as my last one
the Time Information Idea #2 for Burgy
The Worcester Deluxe Diner Mfg. Co. video tape
an evening of classical guitars
the America Has Ended, 22 and Screwed campaign
Duchamp
the critical treatment of CBS nightly news with
Walter Cronkite February 11, 1980 broadcast
an owned and operated diner for artists called DINER
the performance artwork that restarts at the moment
each audience member enters the theatre
restaging Labor in Holland for the nuclear activists
the proper commemorative action; Feb. 9, 1916 -'dada'
first uttered in Zurich
having more people over for dinner



BRBauer

PHOTOGRAPHY IS REALLY JUST ANOTHER MEDIUM WITH WHICH TO RENDER A MOMENT THAT HAS BEEN SEEN. THE MOMENT HOWEVER, DOESN'T NECESSARILY HAVE TO SHOW THE WAY AN OBJECT, PLACE OR PERSON ACTUALLY LOOKS BUT RATHER THE WAY ONE OF THESE SUBJECTS CAN APPEAR FOR A FRACTION OF TIME. THE MOMENT CAN BE TOTALLY FICTICIOUS - BUT IT MUST BE BELIEVABLE.

I AM NOW PHOTOGRAPHING WITH A 4X5 GRAPHLEX, AND AM INTERESTED MOSTLY IN PEOPLE. IF THE PHOTOGRAPH IS "OF" THE PERSON (PORTRAITS), THE APPEARANCE AND GESTURES OF A PERSON ARE MOST IMPORTANT. THE FACTORS CAN PROMPT MANY QUESTIONS: WHAT KIND OF PERSON IS HE OR SHE? HOW OLD? WHAT DID THEY HAVE FOR BREAKFAST THAT MORNING? WHERE DO THEY LIVE? GOOD PORTRAITS ALLOW THE VIEWER TO EXPERIENCE OR RELATE TO CERTAIN ASPECTS OF THE SUBJECT. I AM INTERESTED IN THREE KINDS OF PHOTOGRAPHS.

I AM ALSO DRAWN TO PHOTOGRAPHING PEOPLE IN A LANDSCAPE. MORE SPECIFICALLY, WHAT HAPPENS WHEN A SUBJECT IS KNOWINGLY PHOTOGRAPHED FROM A DISTANCE. (I ALWAYS ASK PEOPLE IF I CAN PHOTOGRAPH THEM.) HOW DO THEY EXIST IN THEIR SURROUNDING ENVIRONMENT? ARE THEY INDEPENDENT FROM IT? OR DEPENDENT ON THE SECURITY OF IT? AT WHAT DISTANCE DO THESE QUESTIONS BECOME ISSUES?

WITH EACH NEW SITUATION COMES A DIFFERENT SET OF IDEAS AND ISSUES. I TRY TO REALLY LOOK AT WHAT'S GOING ON, BECAUSE A GOOD PHOTOGRAPH SHOULD BE CLEAR ON WHAT IT'S ABOUT.

SUSAN HEHIR

I want to shed some light on the matter.

H. Sacco
Lighting Designer

DO IT FOR YOURSELF



I cannot truthfully write a statement concerning my work in photography. A statement is an attempt to put into set, definite terms what, to me, is an elusive continuous process of growth. I am engaged in finding out, in learning how to see, in attempting to find connections. Photography being a visual medium, my work is itself a statement.

Kanetti Grant
senior - photography
April, 1980

Statement of Purpose
Christina La Conte

I make art because .*

"If you don't believe in yourself nobody else will,"
I announced this to my roommate who returned, "Write it
down," and so I did.

As the voice of the omniscient narrator, let me assert
here and now that our heroine has no tolerance for rhetoric
concerning the over-articulated conflict between self and
others.

"I've always had a kind of nerve," continued my friend,
"It's called balls."

"Hold on!" I protested, "Narcissism is not a ~~cause~~ cause,
it's a symptom." (She could have given it to me good right then
and there by saying, "Well, Tina, passive resistance is a weak
misinterpretation of sixties ideals," but she didn't.)

What she did say impressed me greatly, she said, "Blake
said, 'We are put on this earth for a few minutes to feel the
beams of love.'" Wow, I thought, that's too far out.

In my art, as centered with my total identity, I hope to
qualitatively delineate (I know it's redundant) the multifar-
ious transgressions (pedantic) of (get this, an outright lie!*)
the Aristotelian concept of: one/two

* (fill in the blank)

A Statement

It seems that the best photographs are made by those who have highly individual personalities and vision; well-informed about the photography of the past, but not enslaved by the past in their present endeavors. I am convinced that this individual vision so essential to good photography cannot be learned in school; if anything these qualities of individuality and vision often suffer and get stifled in school, especially in those students without strength and perseverance. Fortunately my own vision has survived indeed thrived here, in spite of the adversities. I even learned a lot and made some worthwhile photographs.

Gregory Leonard



I make photographs because it is a challenge and when successful - it feels liberating to express something clearly.

I choose subjects that interest me, trying to see them in different ways and realizing that I bring part of myself to every photograph. I do not always attempt to be objective. I work according to the subject and the circumstances, and I hope to learn from what I photograph.

I do not start out with a prescribed sense of rules. I'd like to think that I do what is best to describe what I'm interested in; it can be either material or ephemeral. It can be to entertain or to describe; again, it is relative to my subject.

I choose the photograph as my medium, because it allows me to work alone on an idea. I hope to eventually work more in film and video, exploring different ideas. For now, photography is my means.

Pat Kenny, 1980

Mark E. Kasianowicz

We're only in it for the
Money, fame and fortune

To see or not to see,
- that is the question: -
Whether 'tis nobler in the camera
to suffer the slings and arrows
of outrageous exposure,
Or to take pictures against a sea
of troubles, and by photographing
end them?

R Rosenoff & W Shakespeare

The camera is an androgynous machine,
a kind of mechanical hermaphrodite.

Jim Morrison

A photographer wants form, a visual
stability in which all components
are equally important. The
photographer hopes to discover a
tension so exact that it is peace.

John Szarkowski

EXCHESTRAL
INCITAL
SAT-CHIT
ANATA

To you who is A WARRIOR;
LIVE

NO RESISTANCE

By JAY HAVIGHURST

My Art by Al Marotta

I make comedy films. My aim is always to entertain. That to me is what art is all about. I feel the cave painters must have been filled with the joyous sense of giving the ~~a~~ world at large something new and interesting. I certainly make little conscious attempt to instruct with my art. Instruction, particularly with regard to fine points of esthetics, is best left to philosophers, who are generally boring people.

I like it when people enjoy my films. I would be happy making films of people's children or weddings if I could make a living at it. Those are the sort of ~~people~~ films people watch with unrestricted pleasure. If I can draw those kinds of feelings from people with one of my comedy films, I feel that I have entertained in the best manner possible.

In this age of pretentious ideology, comedians may be the best social critics to be found. I think the world needs to be reminded ~~in~~ from time to time that even the white middle class has feelings, that men have feelings, that some of us find it difficult to encumber ourselves with collective capitalist guilt. In an age when everyone talks about tolerance and the disposition itself is thus at a premium, a comic may be the only artist allowed to point out the ironies of life without having his balls stripped during a long, hot summer.

I like making people laugh. You've accomplished something when you do that. Somehow you've mocked life in the right way, somehow you've squeezed ~~yet~~ yet another fart out of yet another sacred cow.

To repeat, I prefer entertaining people with my art. I think an artist's responsibility is not to teach hackneyed leftist doctrine, but to breath life into those possibilitiess the human race at large eagerly waits to receive from its artists. I have a basic faith in the intelligence of the average human, and of his eager to have the artist draw him along to a second good look at things. Also, I have great respect for Lady Luck. She is the Grand Matron of all the arts.

David W. Haas
Massachusetts College of Art
Major: Photography
Spring, 1980

A quotation by the 19th century English photographer, Francis Frith, will serve to summarize my most recent concerns with the medium of photography. It should be noted that, "Landscape," is where I focus much of my attention and that Frith's remark was made in reference to his own work in this area, but the statement also applies in a more general way to my broader appreciation of the medium.

"My avowed object and desire is to convey truthful impressions rather than simply to amuse the intellect or to charm the fancy."

F. Frith, 1859

CARLOS CHAVEZ

STATEMENT ABOUT MY ART

Filmmaking is one of the few alternatives available to me, to make a living while doing something interesting, satisfactory and hopefully meaningful.

My thoughts on photography

photography

is like hockey

it's almost impossible
to get 3 in a row,

and sometimes

you gotta rip the other guy's
shirt off

and belt him right in
the face

M. Jerney

I am confused right now about my work. I hate to write when I am confused. But since I must, this will just have to do.

In the beginning there was FASHION DESIGN and a little big city called Tampa where upon achieving my goal of four years at an art school, I could return to my transplanted southern roots and fit in quite well. I had dreams of draping sophisticated clothing over the shoulders of my married Plant High peers, working out of a chic boutique on Dale Mabry Blvd.

This all was shattered my first semester by a freshman design teacher. "Fashion?" he said, "New York is WHERE IT'S AT!" But I was HERE, and planned to stay; no education hopskotching for me. I would just have to find something else that struck my fancy. Declaring an open Crafts major (but with a lenience towards ceramics) I went through my sophomore year on the verge of killing til I started handing out unbusiness cards that read 'I DON'T KNOW' in response to the unavoidable, intolerable question "So what do you want to do when you complete school?" asked by nosey/concerned relatives/friends. This was usually either proceeded or before they asked, "Art school? I see. What do YOU like to draw, or do you PAINT?"

Soon the back to nature bug had infiltrated me too, and I went along with the gang in wearing my brown and green Levi's and not quite excited/sexually?) by the feel of oozing clay through ones fingers. Oh, how could I have wanted to live my life among the money/class conscious people concerned with their nails and wardrobe? No, Feldspar and Flax and clay dust and natural dyes is WHERE IT'S AT!

But soon this self righteous feeling of concern with the real world(let's say) started to wear off and I realized a few things. Not only did I feel out of place, breaching this organic religion among the concrete surroundings of the city's hospital zone but my fellow brethren's greediness about glaze formulas etc. seemed to me analitically the same as the pious folk's warnings about sinful drinking etc., but their lack of abstaining themselves. Does this make sense?

Thus with an Intro to Film class under my belt I desperately transferred my Junior year into the department hoping that the patience and friendliness shown during the elective class would continue with a new majoree, seeing me as a fellow art student, not a threat.

So I am to graduate this semester, from a department with a medium that I feel has something I can grasp, although it too has its downfalls. I can overlook these though, because the excitement I get from looking at a moving flat image is WHERE IT'S ART for me now and its possibilites are innumerable so that one can be dabbling around in something new all the time. I wonder though, like with the other attempts, is this just another fling? Am I doing this- saying this, to graduate? Or do I actually Need to keep on with it after the structure given by this institution stops?

These are my most immediate thoughts concerning my attitude and work and the only things I can express to you as definites.

Ask me again in a month, and maybe I can do better.

My work
I create art because I enjoy doing it
My work is past work
It is the thing that I have enjoyed doing ever since I can remember
My work is after work
My work is made out of work
When I was young I would try to illustrate scenes from story books,
now I do basically the same thing.
My work is a painting of work
I have stopped painting now and work in a variety of other media
My work is before work
My work is an image of work
Most of the time it does not come out the way it was intended to
My work is a memory of work
In this case I am happy because I have created something new.
My work is an illusion of work
Many times juxtaposing random elements makes up its own story
My work is a subject of work
I am asked to be a discoverer to create faces and images in the clouds
My work is hidden work
Intuitively I feel that I speak through my art about the statement
that I am here, experiencing the world around and within me.
My work is an area of work
It is an honest feeling
My work is a dream of work
There has always been a need to express, to interact to interpret
something
My work is a photo of work
My work is a reflection of work
It not only reflects my world but actually shapes it.
My work is almost work
It is an impression of work
My work is actual work
As a matter of fact this is my work
My work is a misapprehension of work
My work is still work

Stan E. Sokol



I consider my photographs to be in the documentary style. Over the past few years, photographing houses and how they are placed on the land interested me the most. Suburban areas, where houses of similar styles are clustered together, show their newness by the carefully plotted out lawns. Religious statues, garden ornaments, and swimming pools portray the interests of the inhabitants.

For the past two months, I have been photographing people and their dogs. My aim is to make objective portraits outside the studio.

Carol Johnson



Art is the result of man's creative and esthetic activities which have been exercised as a result of an idea, emotion, or experience. Through expression of one's feelings, an individual can see, feel, and appreciate the wonders of the world which surround him. A work of art may be entertaining and practical, or it may stimulate the mind thus revealing a new meaning in familiar things.

Art allows a person to interpret and reproduce the sights and sounds existing in his environment thus giving him a broader, deeper, more sensitive realization of life. Through art, an individual's personality is brought into scope by certain expressions, designs, and the use of tools.

At its best, a work of art - whether a poem, a symphony, painting, or cathedral - is the product of superb craftsmanship combined with creative imagination.

Concepts and standards of beauty are personal and constantly changing. All the arts are an integral part of daily life. Every day people express artistic tastes in their choice of clothing and jewelry, household furniture, books and phonograph records, and theatrical and musical entertainment.

THE QUICK USE OF THE SMALL, HAND-HELD CAMERA HAS, FOR ME, ALWAYS BEEN A PERSONALIZED WAY TO REACT TO AND RECORD THE ACTIVITIES OF PEOPLE AND THEIR ENVIRONMENT.

SPECIFICALLY, THIS COLLECTION OF BLACK AND WHITE PRINTS SPANS THE PERIOD OF TIME DURING WHICH I HAVE LIVED IN BOSTON AND ATTENDED MASSACHUSETTS COLLEGE OF ART AS A FULL-TIME PHOTOGRAPHY MAJOR.

THE PEOPLE IN THESE PICTURES ARE, FOR THE MOST PART, STRANGERS TO ME. IN CERTAIN CASES I OBTAINED THEIR PERMISSION TO PHOTOGRAPH THEM PRIOR TO DOING SO. I BELIEVE THAT I HAVE USED AS UNOBTUSIVE AND SPONTANEOUS AN APPROACH AS I COULD, GIVEN THE CIRCUMSTANCES AT THE TIME.

MY HOPE IS THAT I HAVE CREATED AN HONEST REPRESENTATION OF LIFE AS I HAVE PERCEIVED IT THROUGH THE MEDIUM OF MY ART.

David Bayne

Life is short.

Art is long.

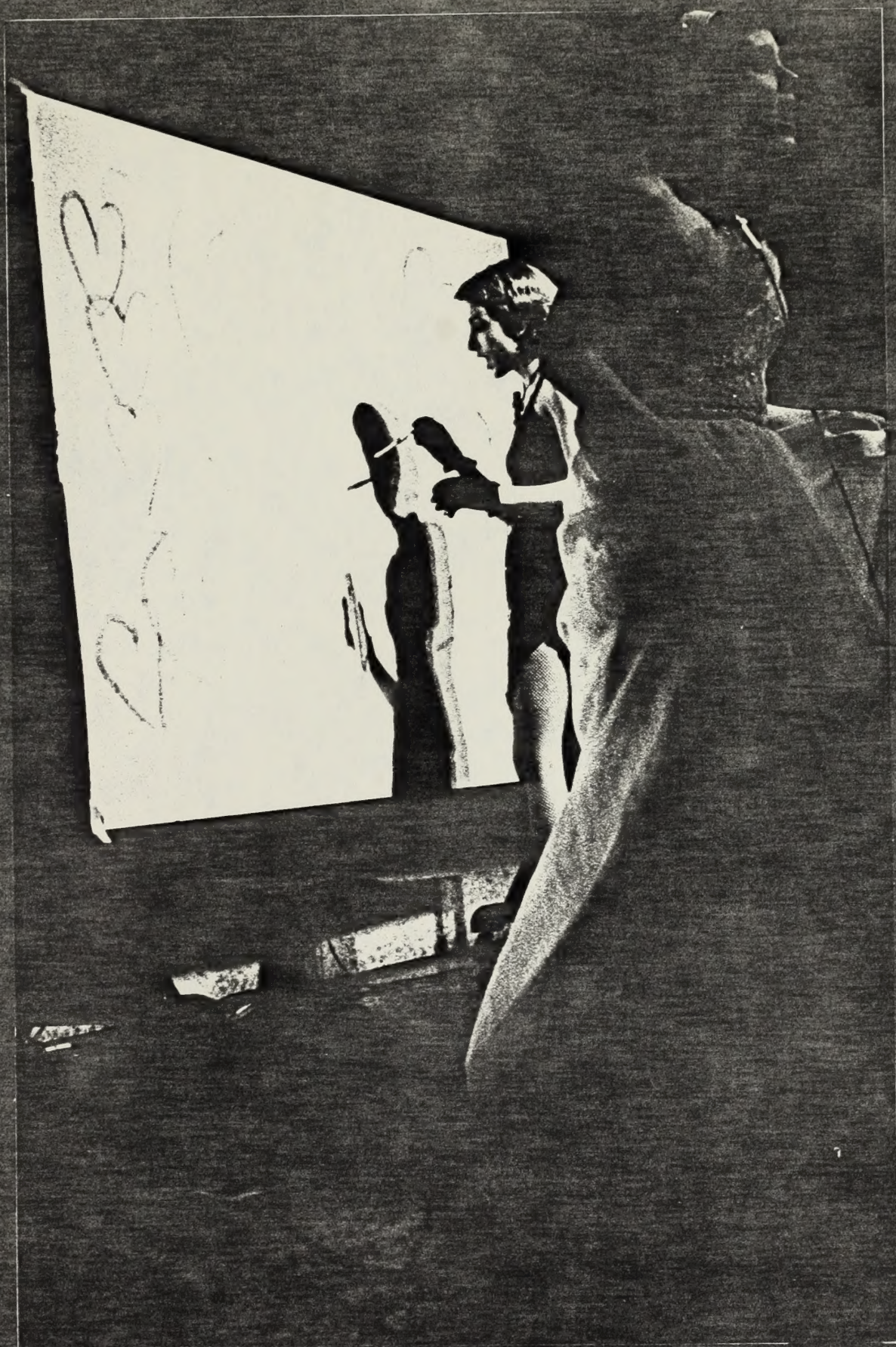
Anon.

PAUL STRAND ONCE WROTE, "IF YOU HAVE
SOMETHING TO SAY ABOUT LIFE, YOU MUST ALSO FIND A WAY
OF SAYING IT CLEARLY." LEARN YOUR CRAFT, AND IN
DOING OF THAT YOU WILL FIND A WAY, IF YOU HAVE ANYTHING
TO SAY, OF SAYING IT."

I DON'T THINK I'M EVER GOING TO LEARN
EVERYTHING ABOUT MY CRAFT, THEREFORE, I PROBABLY WON'T
RUN OUT OF WAYS TO SAY SOMETHING ABOUT LIFE. THIS
MAKES ME HAPPY. I HAVE A JOB FOR LIFE, GUARANTEED.

WHEN I GO OUT TO PHOTOGRAPH, I
DON'T CONSCIOUSLY ~~THINK~~ WORK AT SAYING SOMETHING
ABOUT LIFE. I WORK AT PHOTOGRAPHING, THE REST JUST
SORT OF COMES, IT'S MY REWARD, IT'S WHAT KEEPS ME
WORKING.

SHERYL L. STARR



The Aides at the Bradford Hotel photo by Chris Sullivan

